THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

MEMORIAL EXHIBITION

OF THE WORK OF

GEORGE BELLOWS

1882-1925

BUFFALO, NEW YORK

January tenth to February tenth

MCMXXVI

This Exhibition is installed in Galleries II and V, south of the Sculpture Court

Excerpt from the Metropolitan Museum Catalog of the Bellows Memorial Exhibition

In organizing a memorial exhibition of the works of George Bellows, the Trustees of the Museum have wished to do honor to an American artist of high distinction and unusual versatility, whose powers were just reaching their full maturity when he died, although they had already received wide recognition.

For the Trustees,

EDWARD ROBINSON,
Director.

New York, N. Y., September 25, 1925.

NOTE: Artists who have been similarly honored by the Metropolitan Museum of Art:

JAMES MCNEILL WHISTLER.
WINSLOW HOMER.
WILLIAM M. CHASE.
THOMAS EAKINS.
ALBERT P. RYDER.
ABBOTT THAYER.
GEORGE FULLER.
F. E. CHURCH.
J. ALDEN WEIR.

ACKNOWLEDGMENT

The Academy gratefully acknowledges its indebtedness to the following persons, whose generosity made it possible to illustrate the variety of the artist's interests so fully:

Mrs. George Bellows.
Mrs. Charles W. Goodyear.
Anson C. Goodyear.
Peter Glick.
Robert Henri.
F. R. Huntington.
Adolph Lewisohn.
Howard B. Monett.
Robert Treat Paine, 2nd.
Charles Wetherill MacDuff Smith.
Eugene Speicher.

An intimate study of George Bellows with his two children, Anne and Jean, whose portraits won for him international fame.

BIOGRAPHICAL

George Wesley Bellows

GEORGE WESLEY BELLOWS was born in Columbus, Ohio, August 12, 1882, the son of George and Anna (Smith) Bellows. He was a descendant of Benjamin Bellows who migrated from England in 1632 and founded Bellows Falls, Vermont.

His father was an architect and builder in Columbus. The son attended Ohio State University, graduating from there in 1904, and at the same time was a pupil at the Columbus Art School. Later he studied under Maratta in Chicago. In 1904 he came to New York to study drawing and painting under Robert Henri. In 1906 he opened a studio in New York and began by exhibiting three portraits in that year. In 1908 he exhibited his first landscape in the National Academy of Design. It was awarded the second Hallgarten prize. He became an Associate of the National Academy of Design the next year, at the age of twenty-seven, the youngest man ever to be elected an Associate. When twenty-seven, he became an instructor in life and composition classes at the Art Students' League—in 1910. In 1913 he was elected a National Academician. Meantime the Museums had begun to buy his works. One of his pictures went to the Metropolitan, another to the Pennsylvania Academy. Prizes and medals were awarded to him with increasing frequency, the list of them being a long one.

On September 23, 1910, he married Emma Louise, the daughter of William E. Story of Upper Montclair, New Jersey. He had two daughters, Anne and Jean. His family life inspired many of his best canvases, whether of his mother, father, aunt, wife or children.

His works were frequently exhibited abroad; in London, Paris, Berlin, Venice and Munich. He is represented in numerous Museums and many private galleries.

He lived, after his marriage in 1910, at 146 East 19th Street, in New York. His summers were spent at Monhe-

gan, Maine, Ogunquit, Maine, Newport, Rhode Island, Camden, Maine, Carmel, California, Santa Fe, New Mexico, and Woodstock, New York. He was a member of many Art Societies and clubs and had taken a particularly active part in the formation and welfare of the New Society of Painters.

He died in New York City on January 8, 1925.

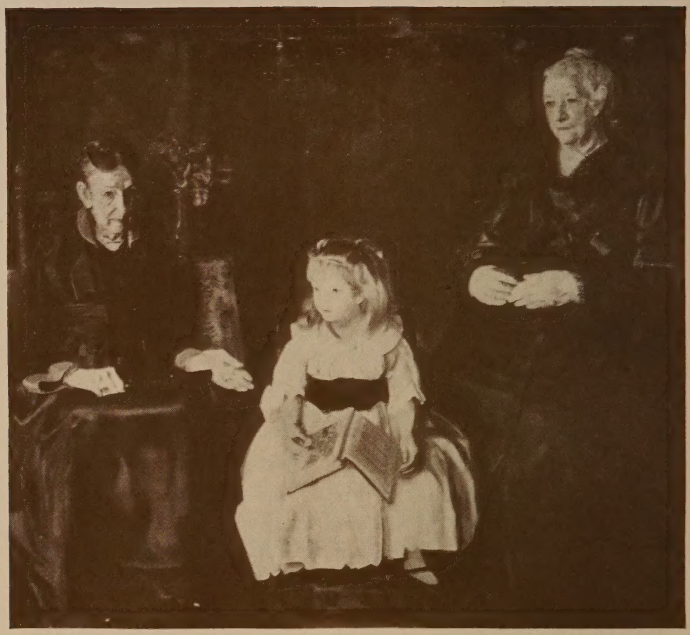
THIS memorial exhibition is a work of love. It has behind it the guiding forces of the intimates who were associated with the artist. Silently, but with a mute devotion, their efforts have been to show to America their idol of artist, goodfellow, husbandman and human being.

Coming into his own at a time when the artistic world was in a state of great unrest between the breaking down of some unsound, tho established artistic creeds and the introduction of many violently contradictory and untried new ones, George Bellows enjoyed a remarkable popularity in both hostile camps. This can perhaps be explained by the fact that in his art he was more conservative than the conservatives and at the same time such an honest experimenter that all classes of artists found something to admire in him. To the sincere student he said: "Take a little less profit and do the thing you want to do;" to the illustrator he said: "The story telling picture has a legitimate place in art;" to the modernist he appeared to be opening new fields of endeavor and yet there are qualities in his now famous portrait and figure groups that are as sturdy and solid as Velasquez.

Such was the spirit of George Bellows. How we shall miss his honest, sincere and earnest arguments! His eye was clear, his hand was sure, but what is much more important, he was endowed with a sensitive, well-balanced, alert artistic mind.

This exhibition was planned to honor him on the first anniversary of his demise.

WILLIAM M. HEKKING.



ELEANOR, JEAN AND ANNA
(Oil)

For this painting the artist was awarded the Beck Medal, Pennsylvania Academy, Philadelphia, 1922, and Gold Medal, International Exhibition, Carnegie Institute of Art, 1922. It was purchased for the Permanent Collection with income from the Charles Clifton Fund the following year.

CATALOG OF OIL PAINTINGS

1. CROSS-EYED BOY, 1906.
   This is the artist's first portrait. The model was Jimmy Flannigan, a newsboy and brother of "Paddy," whose portrait Mr. Bellows subsequently painted. It was in 1906 that Mr. Bellows opened in New York his first studio and exhibited his first canvas. This was nearly three years after he had left Ohio State University and arrived in New York to study under Robert Henri. "Cross-Eyed Boy," was painted in New York during the summer of 1906. H. 20; W. 16 inches.
   Lent by Mrs. George Bellows.

2. FORTY-TWO KIDS, 1907.
   The first painting to be sold by the artist, four years after he began the study of art. Painted in New York, the East River; summer. H. 42; W. 60 inches.
   Lent by Peter Glick.

3. WARSHIPS ON THE HUDSON, 1909.
   Painted in New York, Riverside Drive; autumn. First Prize, Newport Art Association, 1918. H. 30; W. 38 inches.

4. BLUE SNOW; THE BATTERY, 1910.
   Painted in New York, Battery Park; winter. H. 34; W. 44 inches.

5. NEW YORK, 1911.
   Painted in New York, Fifth Avenue, Broadway and 23rd Street; winter. H. 42; W. 38 inches.

6. EVENING SWELL, 1911.
   Painted in New York from a smaller painting made during the previous summer on the Island of Monhegan, Maine. H. 30; W. 38 inches.

7. THE CIRCUS, 1912.
   Painted in New York; summer; from sketches made at a "Society" Circus at Montclair, New Jersey. Received Honorable Mention, Carnegie Institute, 1913. H. 34; W. 44 inches.
   Lent by Robert Treat Paine, 2nd.

8. APPROACH TO THE BRIDGE AT NIGHT, 1913.
   Painted in New York; summer. Sketched from the Third Avenue Elevated Station at Canal Street late at night while the Manhattan Bridge was still under construction. H. 34; W. 44 inches.

9. EASTER SNOW, 1915.
Painted in New York, Riverside Drive; Easter Sunday. H. 34; W. 44 inches.
Lent by Mrs. Charles W. Goodyear.

10. CREHAVEN, 1917.
Painted in New York; winter; from a small painting previously made on the Island of Crehaven, Maine. H. 30; W. 44 inches.
Lent by Charles Wetherill MacDuff Smith.

11. EDITH CAVELL, 1918.
Painted in Newport, Rhode Island; autumn. H. 45; W. 63 inches.

12. THE STUDIO, 1919.
The artist's studio at 146 East 19th Street, New York. A portrait of the artist himself, his wife posing; his daughters (Anne and Jean) playing on the floor; his mother-in-law and the maid at the telephone; the printer printing lithographs on the floor above. Painted in New York; winter. H. 48; W. 38 inches.

13. ON THE PORCH, 1919.
Painted in Newport, Rhode Island; summer. H. 30; W. 44 inches.

14. MRS T. IN WINE SILK, 1919.
Painted in Chicago; winter. The artist spent two months in Chicago as an instructor at the Chicago Art Institute. H. 48; W. 38 inches.

15. SPRING, GRAMERCY PARK, 1920.
Painted in New York, from a drawing. H. 34; W. 44 inches.

16. ELEANOR, JEAN AND ANNA, 1920.
Eleanor is another name for the artist's Aunt Fanny; Jean is his youngest daughter; Anna is the artist's mother. Painted in Woodstock; summer. Beck Medal, Pennsylvania Academy, Philadelphia, 1922. First Prize, International Exhibition, Carnegie Institute of Art, 1922. H. 59; W. 66 inches.
Owned by The Buffalo Fine Arts Academy, Albright Art Gallery.

17. A BOY, 1921.
Painted in Tuxedo Park; summer. H. 34; W. 30 inches.

18. THE WHITE HORSE, 1922.
Painted in Woodstock; autumn. H. 44; W. 34 inches.

19. INTRODUCING JOHN L. SULLIVAN, 1923.
Painted in Woodstock, summer; from a lithograph of the same subject. Painted on a special paper and mounted scientifically. H. 20; W. 20 inches.

20. THE CRUCIFIXION, 1923.
Of this subject the artist first made a drawing, then a lithograph, and finally this painting. Painted in Woodstock; autumn. H. 59; W. 65 inches.

21. EMMA IN PURPLE DRESS, 1923.
Portrait of Mrs. Bellows. Painted in Woodstock at intervals during a period of three years. H. 63; W. 51 inches.

22. THE PICNIC, 1924.
The artist, his family and Eugene Speicher at Cooper's Lake, Woodstock, New York. Painted in New York, spring; from a smaller canvas. H. 30; W. 44 inches.
Lent by Adolph Lewisohn.

23. DEMPSEY-FIRPO, 1924.
This subject was first treated as a drawing, then as a lithograph, and finally as a painting. It was the last of the artist's six prize-fight pictures. Painted in Woodstock; summer. H. 51; W. 63 inches.

24. LADY JEAN, 1924.
The artist's younger daughter, Jean. Painted in Woodstock; summer. H. 72; W. 36 inches.

25. MR. AND MRS. PHILIP WASE, 1924.
Neighbors of the artist. Painted in Woodstock; autumn. H. 51; W. 63 inches.

26. JEAN, ANNE AND JOSEPH, 1924.
The artist's two daughters, and Joseph Carr. Inspired by an earlier painting made at Newport, Rhode Island, in 1919. H. 32; W. 40 inches.

27. THE PICKET FENCE, 1924.
The last picture painted by George Bellows. Painted in New York, December, from a smaller and earlier picture called "The White Fence." H. 26; W. 38 inches.

28. PORTRAIT OF MY FATHER, 1906.
Mr. Bellows' father was an architect and builder in Columbus, Ohio. The portrait was painted in Columbus, during the Christmas holidays. H. 28; W. 22 inches.
Lent by Howard B. Monett.

29. BOILING SURF.
Lent by F. R. Huntington.

LUNCHEON IN THE PARK
(Water Color)

The artist made two water colors of which the above cut represents one.

CATALOG OF DRAWINGS

1. STRANGE VISITORS.
   (Illustration for "Men Like Gods.")
   "Two stark Apollos stood over the ruins and were regarding our Earthlings with an astonishment at least as great as they created."
2. LUNCHEON IN THE PARK.
   (One of only two or three water colors by Bellows.)
3. THE BOARD WALK.
   (The only drawing in which Bellows used color.)
4. THE BOARDING HOUSE.
   (Bellows' kinship with Daumier appears very clearly in this drawing.)
5. ALLAN DONN PUTS TO SEA.
   (Used also for a lithograph.)
6. THE MODEL.
   (Used also for a lithograph.)
7. A VICTORIAN.
8. A VICTORIAN.
9. GIRL OF 1870.
10. YOUNG WIDOW.
    (Four drawings of a costume period in which Bellows was greatly interested.)
11. JEAN.
12. ANNA.
    (Studies for the painting, "Eleanor, Jean and Anna," owned by The Buffalo Fine Arts Academy.)
13. FAMILY AT TABLE.
14. FARM YARD.
15. STANDING NUDE.
16. RECLINING NUDE.
17. NUDE SEATED.

The drawings and lithographs in this exhibition were loaned to the Gallery through the courtesy of Mr. Anson C. Goodyear.

SPLINTER BEACH
(Lithograph)

GEORGE BELLOWS AS A LITHOGRAPHER

GEORGE BELLOWS stands first among American lithographers. In all the world perhaps only Daumier has been his equal in this medium. As a producer of drawings with pen, pencil and brush, he is also of the highest rank. He did not begin to produce lithographs until 1916, but his first work, "Village Prayer Meeting," proclaimed him a master. In all he made about 170 lithographs. This exhibition includes examples of Bellows' various subjects and methods of treatment. He is satirist, athlete, cartoonist; in nudes and street scenes, in masses of intricate design and simple figures, each line shows its purpose and necessity. Back of the picture itself, back of the thrill of pleasure that we can feel Bellows had in his perfect control of the pencil, stands the great personality of the artist—the keen vision, wise interpretation, strength and broad charity.

A. C. GOODYEAR.

CATALOG OF LITHOGRAPHS

18. IRISH TOWN.
19. IN AN ELEVATOR.
20. MRS. WALTER H. RICHTER.
21. HUNGRY DAYS.
22. STUDY.
23. THE OLD RASCAL.
24. SKETCH OF ANNE.
25. STUDY.
26. INDIAN ATHLETE.
27. REDUCING.
28. BUSINESS MEN'S CLASS.
29. SUNDAY MORNING.
30. THE CROWD.
31. THREE GIRLS.
32. BENEDICTION IN GEORGIA.
33. SPLINTER BEACH.
34. THE LIFE CLASS.
35. SOLITUDE.
36. PRELIMINARIES.
37. DEMPSEY THROUGH THE ROPES.
38. DANCE IN A MAD HOUSE.
39. VILLAGE PRAYER MEETING.
40. MURDER OF EDITH CAVELL.
41. A STAG AT SHARKEY'S.

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